

See Description Inside.

THE BURNING OF ROME

MARCH-TWO STEP.



BY E.T. PAULL

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THE BURNING OF ROME

BY E.T. PAULL,
EXPLANATORY.

The composer has endeavored to make this descriptive March his best composition. A great deal of thought, energy, and careful study has been expended to make this his masterpiece. As is the case with all composers, however, the author's individuality will readily be recognized by those who play his other compositions. In order that the performer may know what he had in mind, in arranging this March, the following explanation will doubtless be interesting and instructive:

The first part of the March is supposed to represent a grand gala or fete day in the great Coliseum, where the wonderful Roman Chariot Race contests take place. In a number of stalls, with doors closed, facing the great race-course in the stupendous amphitheatre, stand charioteers and their racing steeds, nervously awaiting the signal for the race, which is given by all the doors being opened simultaneously. Each charioteer makes a dash to get the best possible position he can in the race. The introduction of the March represents "The Dash of the Charioteers for Position." The first strain of the March represents "The Race," and this strain being repeated, concluding with the second ending, represents the "Finish of the Race." This part of the March should be played with vim and spirit, in a brilliant manner.

The second strain of the March represents the "Parade of the Victors" around the world-famed arena, receiving the greeting cheers of the countless thousands, this demonstration ending the day's contests. This strain should be played as indicated by the music, in a grandioso style, and in strict tempo, each note being properly accented where so marked. The short 4 Bar introduction to the Trio, under the caption "Populace Dispersing," represents the hastening of the people to their homes on account of the approaching night-fall, and should be played in "Ral-en-tan-do" style as designated in the music, commencing FF, gradually diminishing.

The beginning of the Trio represents "The Evening Song of the Christians," which is supposed to be heard in the distance (as the Christians at this early date were compelled to worship in caves and out-of-the-way places), and from a melodic standpoint is the prettiest part of the entire composition. Care should be taken to play this part of the March in a soft, even, smooth, and flowing style, so as to get the best effect.

The great fire, which was one of the direst calamities that the world had ever seen, is supposed to break out shortly afterwards. The tremendous billows of flame raging, surging, roaring, and thundering for six days and nights over the Palatine Esquiline, Viminal, and Quirinal hills, in connection with whole streets of burning houses collapsing with terrific crashes, caused a veritable pandemonium to reign throughout the entire city. In contra-distinction to the soft, flowing movement of "The Evening Song of the Christians," the great fire is described in the March by a triple Forte opening, under the heading, "Alarm of Fire," followed by "People in Consternation." A second alarm is quickly sounded, causing "People in Panic," which is followed by a representation of "People Rushing Wildly Through the Streets." This movement should be played in a furioso manner, and increase in velocity until the part is reached which represents the "Fire Fiercely Raging." This strain should be played with full force in a grand "Maestosa" manner. The reader will notice that the above-quoted headings are printed in the music, showing just where the various movements begin and end. The balance of the March is a repetition of the Introduction, first and second strain, ending with a grand finale that is thoroughly in keeping with the spirit, life, and enthusiasm of the occasion that is being described.

The author bespeaks for this piece the same general support that has been accorded his other compositions by a generous public, assuring them, as he does, that this present piece represents the culmination of his best efforts.

Respectfully,

E.T. Paull



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By E. T. PAULL.

INTRO.

Con Brilliant.

Con Brilliant.

ff Dash of the Charioteers for Position.

ff The Race.

Finish of the Race.

Parade of the Victors.

ff Grandioso.

Two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of three flats (B-flat, E-flat, A-flat). The music is in 2/4 time. The first staff features a melody with many beamed eighth and sixteenth notes, and the second staff provides a rhythmic accompaniment with chords and single notes. The first system ends with a double bar line and a repeat sign. The second system continues the piece, with a first ending bracketed over the final two measures.

Continuation of the piano accompaniment for 'Parade of the Victors'. It consists of two staves (treble and bass clef) in the same key signature and time signature. The music continues with similar rhythmic patterns and chordal textures. The system ends with a double bar line and a repeat sign.

Continuation of the piano accompaniment for 'Parade of the Victors'. It consists of two staves (treble and bass clef) in the same key signature and time signature. The music continues with similar rhythmic patterns and chordal textures. The system ends with a double bar line and a repeat sign.

Populace **TRIO.**
Dispersing.

ff ral - len - tan do. p

Two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of three flats (B-flat, E-flat, A-flat). The music is in 2/4 time. The first staff features a melody with many beamed eighth and sixteenth notes, and the second staff provides a rhythmic accompaniment with chords and single notes. The first system ends with a double bar line and a repeat sign. The second system continues the piece, with a first ending bracketed over the final two measures.

Evening Song of the Christians.

p dolce

Two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of three flats (B-flat, E-flat, A-flat). The music is in 2/4 time. The first staff features a melody with many beamed eighth and sixteenth notes, and the second staff provides a rhythmic accompaniment with chords and single notes. The first system ends with a double bar line and a repeat sign. The second system continues the piece, with a first ending bracketed over the final two measures.

Continuation of the piano accompaniment for 'Evening Song of the Christians'. It consists of two staves (treble and bass clef) in the same key signature and time signature. The music continues with similar rhythmic patterns and chordal textures. The system ends with a double bar line and a repeat sign.

Continuation of the piano accompaniment for 'Evening Song of the Christians'. It consists of two staves (treble and bass clef) in the same key signature and time signature. The music continues with similar rhythmic patterns and chordal textures. The system ends with a double bar line and a repeat sign.

Burning of Rome.

Alarm of Fire.

People in Consternation.

fff

furioso.

And.

** And.*

Second Alarm.

People in Panic.

And.

** And.*

** And.*

People rush wildly through the streets.

fz

fz

fz

Fire fiercely Raging.

fff

And.

** And.*

** And.*

** And.*

** And.*

Crash of falling walls.

And.

** And.*

** And.*

** And.*

** And.*

And.

And.

And.

Burning of Rome.

This musical score is for a piano piece titled "Burning of Rome." It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is marked with various dynamics and performance instructions:

- System 1:** Features a series of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *fz* (forzando) and *ff* (fortissimo). Performance markings include *Ad.* (Ad libitum) and asterisks.
- System 2:** Continues the rhythmic pattern in the left hand with more complex chordal textures in the right hand. Dynamics include *fz* and *ff*.
- System 3:** Includes a section marked *ff* in the left hand. Dynamics include *fz* and *ff*.
- System 4:** Features a section marked *fz* in the right hand. Dynamics include *fz* and *ff*.
- System 5:** Continues the rhythmic pattern in the left hand with more complex chordal textures in the right hand. Dynamics include *fz* and *ff*.
- System 6:** Ends with a final chord in the right hand and a rhythmic pattern in the left hand. Dynamics include *fz* and *ff*.

The score is marked with various dynamics and performance instructions, including *fz* (forzando), *ff* (fortissimo), *Ad.* (Ad libitum), and asterisks.

Handwritten musical score for piano, page 7. The score consists of six systems of two staves each. The key signature is B-flat major (two flats). The first system has a first ending bracket over the first four measures. The second system is marked *ff Grandioso* and includes *Ped.* and *** markings. The third system has a first ending bracket over the last four measures. The fourth system has a second ending bracket over the last four measures, which are marked *fff*. The fifth system features dense chordal textures. The sixth system features repeated chords marked *fz*. The paper is aged and torn at the bottom.

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